

*Laura Mason*

Script No. 118

Production No. \_\_\_\_\_

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***"Dangerous Assignment"***

Starring

**BRIAN DONLEVY**

Donlevy Development Co.



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"DANGEROUS ASSIGNMENT"

STARRING

BRIAN DONLEVY

SCREENPLAY BY

ROBERT RYF & AL C. WARD

SCRIPT #118 - (THE BRIEFCASE STORY)

CAST

STEVE MITCHELL.....BRIAN DONLEVY  
COMMISSIONER.....HERB BUTTERFIELD  
SZABO.....  
SARI TODESCU.....  
ROBERTSON.....  
BARTENDER.....  
ANTON.....  
COMSTOCK.....

FADE IN:

1 MAIN TITLE AND CREDITS

DISSOLVE TO:

2 INT. COMMISSIONER'S OFFICE - DAY - FULL SHOT

STEVE walks in, closing the door behind him.

STEVE

Morning, Commissioner -- you  
sent for me?

COMMISSIONER

Steve, you're on your way again.

Steve approaches desk and sits down, as he talks.

STEVE

Again? You mean yet. Well,  
what uncivilized neck of the  
woods are you sending me to  
this time?

COMMISSIONER

Paris.

STEVE

Paris? Hey, this I could use  
for a change.

COMMISSIONER

Forget it. This is no vacation.  
Three days from now, a meeting  
will be held in Paris.

STEVE

What kind of meeting?

COMMISSIONER

Our representative, a man named  
Robertson, will confer with  
representatives of three small  
Eastern European countries.

STEVE

I see.

(CONTINUED)



2 (CONTINUED)

COMMISSIONER

We're making an attempt to clear away some of the suspicion and distrust that have been standing in the way of international co-operation.

STEVE

Sounds great -- but what am I supposed to do - trot over there and keep them away from each other's throats?

COMMISSIONER

You are going over there as an escort for a man named Szabo who is a courier from one of the Balkan countries.

STEVE

(puzzled)

Escort?

COMMISSIONER

Somebody tipped off Szabo's government that we intend to steal the confidential papers he's bringing to his country's representatives.

STEVE

Somebody's trying to rig a frame on us, hm?

COMMISSIONER

Exactly. Steve - if those papers don't show up at the meeting -- the resulting suspicion would blow the whole thing sky-high. It mustn't happen! Remember - distrust of us has been planted in their minds for years.

STEVE

(rising)

Yeah. So I take Mr. Szabo by the hand.

(CONTINUED)

2 (CONTINUED)

COMMISSIONER

And make sure nothing happens  
to his briefcase.

(rising)

Our representative, Robertson,  
will join you at the Paris air-  
port. Get over there, meet  
Szabo - try to find out who's  
trying to sabotage that meeting  
-- and smash them! Well, that's  
it!

(shaking hands)

You've got your assignment! Good  
luck!

FADE OUT:

(CURTAIN AND COMMERCIAL)

FADE IN:

3 EXT. STOCK SHOT - DAY - PASSENGER PLANE IN AIR

Steve's narration COMES OVER this shot.

STEVE

Sure - I've got my assignment.  
Fly over to Paris, meet a Balkan  
representative named Szabo, and  
make sure both he and his brief-  
case get to a meeting okay.

4 (IF AVAILABLE) STOCK SHOT - PARIS FROM AIR - DAY

The narration continues.

STEVE

On the surface, it sounds like  
a cinch, and yet -- whoever  
tipped off Szabo's government,  
has some sort of a surprise  
party waiting for him in Paris.  
And I've got a nasty hunch I'm  
going to be invited.

DISSOLVE TO:



## 5 (IF AVAILABLE) STOCK SHOT - PARIS AIRPORT - DAY

Steve narrates over shot.

STEVE

It's Wednesday afternoon when I arrive in Paris. Robertson hasn't shown up yet. Szabo is due to land in an hour. I wait at the airport until he arrives.

DISSOLVE TO:

## 6 STOCK SHOT - PLANE TAXIING TO RAMP - DAY

Steve's narration concludes.

STEVE

Szabo's plane is on time. He's been ordered to stay aboard until I come for him. I wait until the last of the passengers and crew have left, then I go inside.

DISSOLVE TO:

## 7 INT. PLANE - FULL SHOT - DAY

Steve walks in the door of plane. SZABO is seated over to one side. He's a little, balding man, clutching tightly a briefcase with government seals on it. Steve walks over to Szabo, THE CAMERA PANNING WITH HIM TO TIGHT TWO SHOT.

STEVE

Szabo?

SZABO

Yes. And you're --

STEVE

(showing credentials)  
Steve Mitchell.

SZABO

(mopping his head  
with handkerchief)  
Good - good. I'm very glad to see you. This trip - it has been a strain.

(CONTINUED)

7 (CONTINUED)

SARI  
(o.s.)  
Excuse me, Szabo.

Szabo looks up and Steve turns with him in the direction of the voice.

8 ANGLE SHOT - STEVE, SZABO AND SARI

She is a beautiful brunette in her late twenties. She has a coat draped over her arm and a light bag in her hand. This is SARI.

SZABO  
Oh, Mitchell, this is Sari  
Todescu. She is a friend of  
mine.

STEVE  
(looking suspiciously toward  
Sari)  
They didn't tell me you two  
made the trip together.

SARI  
We met on the plane. I just  
came back aboard to tell you,  
Szabo -- if you wish to get  
in touch with me -- you know  
where to reach me.

SZABO  
Very well.

Steve turns to leave.

SARI  
(to Steve)  
Now if you'll excuse me -  
(to Szabo)  
I will see you later.

Sari turns and leaves. Steve turns back to Szabo.

STEVE  
She said you met on the plane.

SZABO  
Yes.

(CONTINUED)



8 (CONTINUED)

STEVE

Look - in your spot I don't  
think it's very smart  
drumming up casual acquaintances.

SZABO

(apologetically)  
But it all seemed very harmless.  
You see, Sari is ---

9 CLOSE SHOT - SZABO

Szabo looks slightly over Steve o.s., stops speaking  
abruptly, and registers alarm.

10 CLOSE SHOT - STEVE

He starts to turn, but is pushed into the open compart-  
ment door and it is locked behind him --

FADE OUT:

FADE IN:

11 INT. PLANE - DAY - CLOSE SHOT

We HEAR Steve calling as Robertson and man with keys  
open door.

ROBERTSON

(as he unlocks it)  
Mitchell?

STEVE

Yeah.

ROBERTSON

I'm Robertson, delegate to the  
meeting.

STEVE

I'm Steve Mitchell, candidate  
for fall guy of the year.

ROBERTSON

What happened?

(CONTINUED)

11 (CONTINUED)

STEVE

It was Amateur Night in Dixie  
and I played the lead.

ROBERTSON

Szabo?

STEVE

It looks like they got him...  
and the briefcase.

ROBERTSON

Sorry I was late. If I'd been  
on time this wouldn't have  
happened.

STEVE

Yeah.

ROBERTSON

Any idea who did it?

STEVE

It was either a girl named Sari  
...or...

ROBERTSON

...or?

STEVE

Must've been Sari.

ROBERTSON

Who is this Sari?

STEVE

A little chick that Szabo met  
on the plane.

Robertson stoops and picks something up from the floor.

ROBERTSON

Does this mean anything to you?  
Cafe Le Petite Chien?

Steve takes the match folder.

STEVE

I can't even pronounce it...why?

(CONTINUED)



11 (CONTINUED)

ROBERTSON

Probably nothing. Much too obvious. Well, what do we do now?

STEVE

Start looking for Szabo and the briefcase.

ROBERTSON

But where?

STEVE

You just told me..."Le Petite Chien"...It's either there... or nowhere.

They start to leave the plane as we dissolve...

DISSOLVE:

12 EXT. LE PETITE CHIEN - DAY

Several people enter and leave. Over this we hear Steve's narration...

STEVE

(narrating)

I pick a spot across the street and wait. I'm probably wasting my time but it's my only lead. Comes the middle of the afternoon and I'm still waiting. I'm just about ready to cross it off as a bum steer when...

Sari walks into the scene and into the cafe. Shortly later Steve enters the shot, looks around and then goes in...

NOTE TO MUSIC: Due to implied action...we must hear accordion music stop as Sari enters. It must not resume when Steve enters.

13 INT. LE PETITE CHIEN - DAY

Steve enters and looks around. Usual atmosphere with Bartender on duty. Steve looks around but there's no sign of Sari. Puzzled, Steve walks over to the bar as CAMERA MOVES IN.

(CONTINUED)

13 (CONTINUED)

BARTENDER

Oui, Monsieur. What will it be?

STEVE

Look -- a girl just came in here a minute ago, Bartender. What happened to her?

BARTENDER

A girl? But many girls come in here, Monsieur. Would you, perhaps, like me to introduce you to one of them?

STEVE

(interrupting)

I've already met this one. Her name is Sari Todescu -- and I know she just came in here.

BARTENDER

But as you see, Monsieur -- there is no one here.

STEVE

That's the point! Where is she?

BARTENDER

But how would I know? I do not remember seeing this girl come in at all.

STEVE

I see.

(pause)

Okay -- I'll wait!

The bartender shrugs, turns and walks down bar o.s.  
Steve sits down.

14 MED. SHOT - STEVE

ANTON

(o.s.)

Monsieur?

Steve turns and CAMERA PULLS BACK TO REVEAL ANTON,  
an accordion strapped about his shoulders.

(CONTINUED)



14 (CONTINUED)

STEVE

Hm?

ANTON

(coming closer)

Monsieur, I am Anton. Perhaps  
you would like me to play a  
little tune -- just for you.

STEVE

No, thanks --

ANTON

But it would be a pleasure.

STEVE

Look -- some other time.

ANTON

(more confidentially)

You do not understand, Monsieur.  
I specialize in playing tunes  
that people like to hear.

STEVE

(picking up at  
this)

Oh? So what do you think I'd  
like to hear?

ANTON

I overheard you asking about a  
girl named Sari.

STEVE

What do you know about her?

ANTON

A man in my position has his  
ears and eyes open all the time.

STEVE

(sharp)

Skip the hocus-pocus -- let's  
have it.

ANTON

But, Monsieur. I make a living  
playing tunes people want to  
hear.

(CONTINUED)

14 (CONTINUED)

STEVE  
(fishes in pocket)  
I get it --  
(hands him bill)  
Okay -- here.

ANTON  
(examining it)  
Ten dollars American?

STEVE  
Ten dollars American. Does  
that buy me that tune?

ANTON  
But, of course. The girl, Sari,  
was in here.

STEVE  
Oh, great! That I already know!  
Give me back my ten bucks.

ANTON  
Wait. She came in, talked to  
the bartender a moment -- then  
went out the back.

STEVE  
She a friend of the bartender's?

ANTON  
I do not know -- I have not worked  
here long.

STEVE  
You hear what she said?

ANTON  
Yes, I --

Anton breaks off, looking quickly o.s., down bar.  
Steve follows his gaze.

15 POINT OF VIEW SHOT - BAR

The bartender is looking at them suspiciously, as he  
polishes glasses.

16 MED. CLOSE - ANTON AND STEVE

ANTON

(guarded)

I can not talk any more now.  
I can leave here for a short  
time at ten o'clock. Meet  
me ten minutes after -- Metro  
Station #12.

STEVE

Metro?

ANTON

The Metropolitan -- the under-  
ground electric railway. I  
will be waiting for you on the  
ramp.

STEVE

Okay, Anton. I'll see you then  
-- and your tune better be good.

Steve turns and walks out, as we...

FADE OUT:

FADE IN:

17 INT. ROBERTSON'S OFFICE - NIGHT

Robertson is working at his desk. We HEAR A KNOCK ON  
the door.

ROBERTSON

Come in.

The door opens and Steve enters.

ROBERTSON

Oh, Mitchell...

(waving him to  
a seat)

Have any trouble finding my  
office?

STEVE

(sitting down)

No.

ROBERTSON

Any luck finding this Sari?

(CONTINUED)



17 (CONTINUED)

STEVE

Not yet. No sign of Szabo or the briefcase either.

Robertson shakes his head, grimly.

ROBERTSON

We're in trouble, Mitchell. Real trouble.

STEVE

Yeah. You any idea what's so hot in that briefcase Szabo was carrying?

ROBERTSON

That's the mystifying part. I understand unofficially, but reliably, that there was nothing of importance in that briefcase.

STEVE

What?!

ROBERTSON

That's right -- just routine reports, I understand.

STEVE

I see. Well -- it doesn't matter what's in the briefcase. Unless we find it and return it with the seal unbroken, our country will get the blame.

ROBERTSON

Exactly. And we haven't much time.

STEVE

Yeah. Let's see -- the meeting's tomorrow. That gives us --

ROBERTSON

No.

STEVE

What do you mean?

(CONTINUED)

17 (CONTINUED)

ROBERTSON

The meeting's tonight at midnight.

STEVE

Since when?

ROBERTSON

Since just before I came out to the airport to meet you. You see, the other three representatives decided it would be a good idea to change the time and place of the meeting, in view of the rumors we'd had about someone trying to sabotage it.

STEVE

They moved it up a day?

ROBERTSON

(nodding)

I saw no reason to object. And then, after Szabo and the briefcase disappeared, I couldn't object.

STEVE

Well this is just dandy.

(looking at his  
watch)

Nine-thirty. We've got all of two and a half hours.

ROBERTSON

That's what I meant when I said we're in real trouble.

STEVE

(rising)

You aren't kidding. Well -- I guess I better keep my date with Anton. He's the only lead I've got right now.

ROBERTSON

Anton?

STEVE

Yeah - a character who wants to play me my favorite tune on an accordion. I hope it's one about Sari with the light brown hair. See you.

(CONTINUED)

17 (CONTINUED)

He turns and starts for the door, as we...

DISSOLVE TO:

18 STOCK SHOT OF PEOPLE ON RAMP

19 INT. SUBWAY PLATFORM - NIGHT

Sign says "Metro #12." Dressed in French provincial. We hear steps on metal steps and Steve enters the scene. There are a couple of people standing there and as Steve moves past them WE PAN WITH HIM, taking them out of scene. They look left for train. We hear the train in distance.

20 STOCK SHOT OF TRAIN APPROACHING STATION

21 INT. SUBWAY PLATFORM - NIGHT

Steve stands there looking at train. Sari edges into b.g. and moves up behind Steve.

22 STOCK SHOT OF TRAIN

23 INT. SUBWAY PLATFORM - NIGHT

Sari shoves Steve OFF THE PLATFORM. He rolls within inches of the third rail and slumps as we

FADE OUT:

(CURTAIN AND COMMERCIAL)

FADE IN:

24 STOCK SHOT OF APPROACHING TRAIN

25 INT. SUBWAY - SECTION OF RAILS

Steve stirs and tries to get up. O.s. we hear Anton calling...

(CONTINUED)



24 (CONTINUED)

ANTON  
Mitchell! MITCHELL!

Steve twists his head. Sees train...

25 STOCK SHOT TRAIN

26 TRACK SECTION - NIGHT

Steve lurches to his feet. Jumps for the platform.

27 SUBWAY PLATFORM FROM TRACK ANGLE

Anton, fear on his face, reaching out to Steve.

ANTON  
Here.

Steve gives a lurch and swings up toward platform and...

28 STOCK SHOT - TRAIN RUSHING PAST US

29 SUBWAY PLATFORM - NIGHT

Close on Steve and Anton as lights rush past their faces...  
Light finishes, train is gone.

30 INT. PLATFORM - MED. SHOT

Anton and Steve's faces.

ANTON  
M'sieu. Another inch and you  
would have touched the third  
rail...then poof!

STEVE  
Yeah. I got the picture.

They get to their feet.

STEVE  
Who pushed me?

(CONTINUED)

30 (CONTINUED)

ANTON

The Mademoiselle who came into  
La Petite Chien just before you.

STEVE

Chalk up two attempts by Sari.

ANTON

I would have grabbed her, but it  
seemed you needed me more.

STEVE

I sure did. You saved my life.  
Thanks. Now what were you going  
to tell me about Sari?

ANTON

Well, when Sari came into the  
bar just before you did - I  
heard her tell the bartender it  
was going to happen at 22 Rue  
Victor Masse - tonight.

STEVE

What was going to happen?

ANTON

(shrugging)

I do not know. That was all I  
heard.

STEVE

Okay - let's get over there.

ANTON

You paid me only for information.  
I am a busy man.

STEVE

Look - I'm short of time right  
now. You can find it quicker  
than I can.

(reaches in pocket  
and hands Anton  
a bill)

Okay - there's ten more bucks  
for you if you take me there.

ANTON

Oh. You mean ten dol ---

(CONTINUED)

30 (CONTINUED)

STEVE  
(walking off)  
That's right -- ten dollars --  
American. Now, let's go.

ANTON  
But of course!

Anton hurriedly follows Steve, as we...

DISSOLVE TO:

31 INT. SZABO'S ROOM - NIGHT - ANGLE SHOT - DOOR

There are no lights in the room and THE CAMERA IS PICKING UP VERY LITTLE, other than the door. There are KNOCKS on the other side, but no answer from the room. The knob turns.

ANTON  
(o.s.)  
Unlocked.

STEVE  
(o.s.)  
Open it.

The door cracks open. Anton and Steve step into the room and close the door.

ANTON  
(groping)  
The light switch --

STEVE  
(reaches over)  
Got it.

He flicks a switch and the lights go on.

ANTON  
(to Steve, with  
smile)  
That is much better. I don't  
like dark rooms.

He turns, his smile freezing on his face.

ANTON  
Monsieur!

(CONTINUED)



31 (CONTINUED)

Steve walks over, CAMERA PANNING WITH HIM to a position where we can see only the side portion of a man slumped in the chair.

32 CLOSE SHOT - STEVE

STEVE

Szabo...

CAMERA PULLS BACK TO INCLUDE Anton.

ANTON

Strangled!

(wringing his  
hands)

Oh, Monsieur, I do not want to  
get mixed up in anything.

STEVE

(examining body)

Save it. No telling where that  
briefcase is now.

ANTON

Briefcase? What briefcase?

STEVE

(going through  
Szabo's pockets)

Skip it. Maybe there's something  
in his pockets to give me a lead.

Anton goes to other side of chair and tugs body up out  
of chair. Anton's body screens the action.

ANTON

Here -- I will raise him up so  
you can search his back pockets.

(grunting)

He is heavy.

Anton trips slightly and Szabo's body falls out of scene  
on the floor.

STEVE

Hey, watch out!

ANTON

I could not hold him.

(CONTINUED)

32 (CONTINUED)

STEVE  
The police will love you for  
that -- I --  
(looks in chair  
and reacts)  
Hey, wait a minute ---

33 ANGLE SHOT - INTO EMPTY CHAIR

The cushion that Szabo was seated on is slightly out from the back and a piece of briefcase can be seen. CAMERA PULLS BACK SLIGHTLY as Steve throws the cushion to one side and picks up the briefcase.

STEVE  
Well, what do you know!

ANTON  
That is the briefcase you were  
looking for.

STEVE  
(examines it,  
nodding)  
Seal's still unbroken, too.

Anton puts his hand on briefcase.

STEVE  
Hands off.

ANTON  
This must be very valuable.

STEVE  
It is -- see?

Steve takes more money from his pocket and hands it to Anton who grins and as they start for door we...

DISSOLVE TO:

34 INT. ROBERTSON'S OFFICE - NIGHT

The briefcase is sitting on the desk. Steve is sitting on the corner of the desk and Robertson is just putting down the phone.

(CONTINUED)

34 (CONTINUED)

ROBERTSON

Thank you...

(phone down -  
to Steve)No doubt about it, Mitchell.  
The seals are genuine and un-  
broken.

STEVE

Just the same it bothers me.  
Sari, or whoever took Szabo  
from the plane, knew about the  
briefcase...

ROBERTSON

That's where you're wrong, Mit-  
chell. The motive was robbery.  
His purse has been emptied.

STEVE

Then how did his briefcase get  
into that cushion?

ROBERTSON

It really doesn't matter. The  
important thing is you found it  
in time.

Steve looks at his watch.

STEVE

Quarter of eleven. An hour and  
a quarter to spare. That's  
cutting it pretty thin.

ROBERTSON

(ready to go)

Mitchell, you've done us a tremen-  
dous service. The delivery of this  
briefcase will clear the atmosphere  
for the conference.

STEVE

Where is the conference being held?  
Just in case...

ROBERTSON

(smiles)

Sorry, I'm afraid I can't even  
tell you that. The four of us  
delegates are the only ones who  
know. The other three think it's  
safer that way.

(CONTINUED)



34 (CONTINUED)

STEVE  
(getting to his  
feet)  
Maybe they're right. That  
seal --

Steve moves to door.

ROBERTSON  
(walking to  
door with him)  
Forget it. Your job is finished.

They stop at the door.

STEVE  
(shakes his head)  
Not yet. Now I'm going to try  
and nail Szabo's killer; the  
one who also tried to shove me  
under the train -- Sari Todescu.

ROBERTSON  
You know where she is?

STEVE  
No -- but I know a bartender who  
does.

Steve opens the door.

ROBERTSON  
Thanks, again.

Steve nods and exits...as we -

DISSOLVE TO:

35 EXT. LE PETITE CHIEN - NIGHT

OVER THE SHOT comes Steve's narration.

STEVE  
Yeah -- right now it looks like  
finding Sari is the only loose  
end. I should feel pretty good  
about the deal -- but I don't.

Steve walks into scene, stops, looks thoughtful and  
slightly troubled.

(CONTINUED)

35 (CONTINUED)

STEVE

Somehow it's all been a little too easy. The match folder -- finding Szabo's body and briefcase...There's a nasty little thought gnawing away at my brain. Has somebody been playing me for a sucker?

Steve walks into the bar.

36 INT. LE PETITE CHIEN - NIGHT

There are only three or four customers. Anton is sitting at a table with a drink, his accordion on the table. Steve enters. Anton gives him a big wave of the hand. Steve nods and goes over to the bar. The bartender approaches.

BARTENDER

Oui, Monsieur.

STEVE

Can we talk for a minute?

BARTENDER

About what?

STEVE

I've got a message from Sari Todescu.

BARTENDER

(smiles)

I do not believe you, M'sieur.

STEVE

This is important...

BARTENDER

If Sari wanted to give me a message she would phone me.

STEVE

Look Buster...I don't want to get rough but...

(CONTINUED)

36 (CONTINUED)

BARTENDER

You are wise. My customers would not permit you to harm me. Besides, the penalty for a foreigner assaulting a Frenchman is quite severe.

Steve knows the guy has him so he tries another tack.

STEVE

Yeah...I see what you mean. Okay! You win. But when you give Sari a call to tell her I'm looking for her, ask her what the penalty is for a Frenchman who's hiding the whereabouts of a murder suspect!

BARTENDER

This of course is not true.

STEVE

No?

(calls to Anton)

Anton...come here a minute.

Anton puts down accordion and comes to the bar.

ANTON

Yes?

STEVE

Tell your friend here what happened in the subway.

ANTON

It is simple. This Sari Todescu attempted to kill Mr. Mitchell by pushing him onto the third rail at the Metro.

BARTENDER

(grabbing Anton by  
lapels)

You lie.

Anton displays first hint of true character as he picks up a nut bowl from table and raps Bartender's knuckles with it.

(CONTINUED)

36 (CONTINUED)

ANTON

When Mr. Mitchell finds her,  
I will be his witness -- with-  
out payment.

STEVE

(to Barman)

Make it easy on yourself. Where  
is she?

BARTENDER

(reluctantly)

Room 525...Auberge Hotel.

Steve starts for the door as we -

DISSOLVE:

37 INT. SARI'S ROOM - NIGHT - FULL SHOT

There is an open window and closet in room, with small  
throw rug near closet door. We HEAR A KNOCK on the door.  
Sari enters the scene and moves to the door.

STEVE

(narration)

Hotel Auberge is in one of  
the better districts. The  
elevator whisks me up five  
floors to Sari's room.

SARI

Who is it?

STEVE

(o.s. through  
door)

I've got a message from the bar-  
tender of Le Petite Chien.

Sari unlocks and opens the door, to reveal Steve. She  
recognizes him and reacts.

SARI

You!

STEVE

Yeah -- me.

(CONTINUED)



## 37 (CONTINUED)

Sari tries to shut the door on him, but he shoves it open and pushes her into the room.

SARI  
(fighting him)  
Get out of here!

STEVE  
(holding her)  
You kidding?

SARI  
What do you want?

STEVE  
Answers. Mainly, why'd you  
kill Szabo and try to do like-  
wise to me?

SARI  
(shocked)  
Szabo is dead?

STEVE  
You ought to know, sister.

Sari turns and breaks away from him in grief, walking a few steps and stopping. Steve looks after her, puzzled, then joins her.

## 38 MED. CLOSE - SARI AND STEVE

SARI  
Poor Szabo...He was trying to  
help me.

STEVE  
So you hastened his earthly  
departure and took his money.

SARI  
No. He got me a forged passport  
and brought me to France. He told  
me the Bartender was his friend  
and would help me find work.

STEVE  
If you didn't want to be followed,  
why did you plant that match folder?

(CONTINUED)

38 (CONTINUED)

SARI

I do not smoke.

STEVE

Hmmm. Why did you shove me onto the tracks?

SARI

I thought you were going to have me deported. So I followed you when you left the Cafe.

STEVE

Brother. You'd murder a man to keep from going back?

SARI

If you had been where I have been, you would not blame me.

STEVE

This is making less sense by the minute. If you didn't kill Szabo, who did?

SARI

It may have been the man who I saw enter the plane as I was leaving.

STEVE

You know who he is?

SARI

No but I saw him once since then.

STEVE

Where?

SARI

Le Petite Chien!

STEVE

The Bartender!

ANTON

(o.s.)

No. The accordion player.

Steve whirls...Anton has a gun.

(CONTINUED)

38 (CONTINUED)

STEVE

Anton!

Anton walks in closer.

ANTON

Yes. I dropped the match folder.  
Otherwise how would you have  
known where to find me.

STEVE

You wanted me to find you?

ANTON

Of course. I needed your assistance.

STEVE

Then why did you save my life?

ANTON

I was not ready for you to die,  
Mitchell...Now...it is different!

He raises the gun and -

SARI

(screams)

Anton looks at her, Steve hooks a foot under a chair and sends it crashing into Anton. He closes with Anton who fires the shot into the ceiling. Steve bops him and sends him careening back to window. He ends up half in and half out. Steve holds him and pretends he's going to let him drop as he says...

STEVE

It's five stories to the street  
Buster. Talk or you'll be on  
your way...

Anton is no coward but as Steve lets him sag he says...

ANTON

No.

STEVE

Open up!

ANTON

When...the briefcase is opened  
...the meeting will be over.

39 CLOSE SHOT

STEVE  
(momentarily  
puzzled...then)  
Oh great!

He yanks Anton into room.

SARI  
What is it all about?

STEVE  
I'm the prize chump of all time.  
Anton planted a bomb in Szabo's  
briefcase. Then he led me to it  
and I sent it to the meeting!

Steve shoves Anton toward the closet...opens the door and  
shoves him in.

STEVE  
Got a key?

Sari nods, takes a key out of a desk drawer or some such  
and crosses to the closet door. She locks it because  
Steve wouldn't be stupid enough to do what she's going to  
do...viz. leave the key in the door.

STEVE  
I hate to leave you like this  
Sari, but in 40 minutes that  
meeting will convene. Unless  
I find where it's being held by  
then, we can kiss certain inter-  
national friendships goodbye.

Steve hands her Anton's gun.

SARI  
I will call the police.

Sari puts gun on desk by phone.

STEVE  
Ask for Lieutenant Murat...he's  
an old friend of mine.

SARI  
Go quickly, Steve, and do not  
worry about me.

(CONTINUED)



39 (CONTINUED)

Steve crosses to the door. Sari picks up the phone.  
WE PAN or DOLLY PAST HER to closet door. O.s. we hear  
her say...

SARI  
Operator...please connect me  
with the Surete.

We see a comb slide out from under closet door and hook  
the rug and pull it under the crack at bottom of the  
door.

SARI  
Inspector Murat please...

THE CAMERA PULLS BACK SLIGHTLY AND WE NOW SEE the key  
jiggling in the lock and being forced out of the keyhole  
from inside the closet.

SARI  
(o.s.)  
Inspector Murat? I'm calling  
for Mr. Steve Mitchell. He  
wants you to come here -- Room  
525 Auberge Hotel -- and take  
a man to jail.  
(pause)  
Yes. Thank you.

We HEAR Sari hang up. WE NOW SEE the key drop to the  
rug with a very faint sound as it leaves the keyhole.  
WE SEE the key being drawn under the door on the rug.

40 CLOSE SHOT - SARI

She hears the SOUND and looks around, momentarily, then  
dismisses it. CAMERA PULLS BACK as she moves to a table,  
lays down the gun, picks up a cigarette, and lights it.  
Her back is to the closet door. Suddenly the door is  
unlocked and thrown open. Anton dives out. Sari whirls,  
startled, grabs for the gun and tries to bring it around  
toward Anton. But Anton twists it out of her hands and  
throws her toward the o.s. wall, savagely. He points gun  
o.s. and fires - he goes for door as we -

DISSOLVE TO:

41 INT. ROBERTSON'S OFFICE - NIGHT

The desk lamp is lit and Steve and Comstock have been  
searching the office.

(CONTINUED)

41 (CONTINUED)

COMSTOCK

Nothing to give us a lead at all.

STEVE

Didn't he say anything that would give you a clue as to the location of that meeting?

COMSTOCK

No.

(looking at watch)

Twenty-five of.

42 INT. ROBERTSON'S OFFICE - NIGHT

Steve, glancing over the desk, suddenly spots a scratch pad. He picks it up and holds it under the lamp at various angles.

COMSTOCK

What is it?

STEVE

An impression on the pad -- something was written on the sheet above.

Steve takes a pencil and traces the indentations. Comstock crowds in and looks over his shoulder.

COMSTOCK

Phone number...

Steve picks up the phone and dials it.

STEVE

A slim chance -- but a chance.

We HEAR the busy signal. Steve slams the phone down.

STEVE

Get in the next office and use whatever influence you have to find the address of this phone number.

Comstock nods and rushes out of scene. As Steve reaches to dial the number again there are two shots. The first knocks the phone out of his hand and the second gets the light. Steve dives to the floor. The door bursts open and Comstock dashes in.

(CONTINUED)

42 (CONTINUED)

STEVE

Get down!

Comstock does. He winds up behind the desk...reaches up and pulls key on intercom.

COMSTOCK

Guards! surround the place at once. Shoot to kill!

He flips up the button.

STEVE

What kind of hokus pokus is that?

COMSTOCK

What would you do if you were outside and heard that?

STEVE

(rising)

I'd do what our boy probably did...beat it. You find that address?

COMSTOCK

The Seine Storage Company...five blocks due east.

STEVE

What's the fastest way to get there?

COMSTOCK

The subway at the corner. If there's no train coming, you can get there on foot sooner than you can wait for a taxi.

Steve nods and starts out.

STEVE

Keep calling that phone number. After you get them, give the police a quick call.

Steve dives out door as we -

DISSOLVE:

## 43 INT. SUBWAY PLATFORM - NIGHT

The sign now reads METRO #7. Anton is standing against the wall as Steve dashes down the steps. As Steve's momentum carries him onto platform, Anton steps behind him with a gun.

ANTON

Too bad, M'sieu Mitchell.  
You almost succeeded.

Steve whirls but Anton is too cagy to get caught.

ANTON

It is eight minutes till mid-  
night. Tomorrow's papers will  
carry the full story. I regret  
that you will not be here to  
read it!

FADE OUT:

(CURTAIN AND COMMERCIAL)

FADE IN:

## 44 INT. SUBWAY PLATFORM - NIGHT

They fight and Anton falls onto third rail.

DISSOLVE TO:

## 45 EXT. WAREHOUSE AREA - NIGHT - (STUDIO STREET) - LONG SHOT

A man, supposedly Steve, runs along the line of warehouses.

## 46 MED. SHOT

as Steve runs into camera and stops, looking around.  
OVER THIS we HEAR his narration.

STEVE

Eleven fifty-seven and I'm  
at the warehouses. But  
which is which?

Steve runs out of scene to one side.



46 EXT. WAREHOUSE AREA - ANOTHER SECTION - NIGHT (STUDIO STREET)

Steve runs into scene and stops.

STEVE  
(yelling)  
Robertson! Robertson! It's  
Steve Mitchell --- !

There is no answer and Steve runs o.s.

47 INT. WAREHOUSE - NIGHT (EMPTY SOUND STAGE)

The only furniture is a table with four chairs and a nearby battered desk, on which sits a telephone -- with the receiver off the hook. Robertson stands beside the table, as three stern-faced delegates file into scene. Also on the desk is a trench coat which covers the briefcase.

ROBERTSON  
Right on time, gentlemen.  
(indicating phone  
off hook)  
There will be no interruptions.

The men begin to seat themselves.

48 EXT. WAREHOUSE AREA - ANOTHER SECTION - NIGHT

Steve rushes into scene, then spots something o.s., and stops.

49 EXT. WAREHOUSE - DOOR AREA - NIGHT - FULL SHOT

A man is lounging beside the entrance to warehouse.

50 CLOSE SHOT - STEVE

Staring o.s. OVER THIS we hear his narration.

STEVE  
He could be a guard.  
(quick look at  
his watch)  
One minute left. If I'm wrong  
now -- it's too late.

Steve hurries o.s.

51 EXT. WAREHOUSE - DOOR AREA - NIGHT - MED. SHOT

The guard straightens up, warily, as Steve runs into scene. The guard bars his way. Steve tries to explain quickly. The guard shakes his head, and bars the door with rifle. OVER ALL THIS comes Steve's narration.

STEVE

When he tries to stop me --  
I know I'm right. There's no  
time to argue.

Steve flattens him.

STEVE

Sorry, buddy.

Steve yanks open the door and runs into warehouse.

52 INT. WAREHOUSE - (EMPTY SOUND STAGE) - NIGHT - ANGLE  
SHOT - STEVE

He stands in the door a moment and looks around. CAMERA PANS WITH him as he looks around until, in a far corner, four men can be seen seating themselves around a table.

53 MED. SHOT - GROUP

Robertson takes the briefcase out from under the trench coat and hands it to one of the delegates.

ROBERTSON

The first order of business is  
the missing briefcase I am turn-  
ing over to the Balkan represen-  
tative. I would like him to  
examine it at once. I think it  
would clear the air considerably.

We HEAR running steps.

STEVE

(o.s.; distance)

Hold it!

The men turn in the direction of Steve's voice, as he runs into shot.

ROBERTSON

Mitchell - what are you doing  
here?

(CONTINUED)

53 (CONTINUED)

The delegate is starting to open the briefcase. Steve grabs it.

ROBERTSON

Mitchell -- are you crazy?  
What's the meaning of this?

STEVE

(breathing heavily)  
Relax gents...when I get my  
heart out of my throat...I'll  
tell you all about it. There's  
plenty of time...now.

They stare at him as we -

FADE OUT:

FADE IN:

54 INT. ROBERTSON'S OFFICE - DAY - CLOSE SHOT - STEVE ON  
PHONE

STEVE

Well that's about it, Commission-  
er. I turned the briefcase over  
to the Surete and they gave it to  
their demolition experts.

COMMISSIONER

And the meeting?

STEVE

Robertson says it turned out fine.

COMMISSIONER

What about the girl?

STEVE

She's in the hospital but she'll  
recover. I'm not going to pre-  
fer charges so I don't think  
she'll have any worries about  
staying in France.

COMMISSIONER

Good work Steve. What now?

STEVE

I've got plans.

(CONTINUED)

54 (CONTINUED)

COMMISSIONER

Plans in Paris? I don't doubt it.

STEVE

Yeah. I'm gonna find a nice quiet  
spot and have a nervous breakdown!  
So long Commissioner!

Steve hangs up phone as we -

FADE OUT:

T H E   E N D



